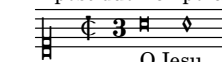


O Iesu Christe à 8

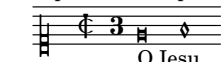
from: Clemens Stephani (ed.) Cantiones Triginta Selectissimae. Quinqve, Sex, Septem, Octo, Duodecim et plurium vocum. - Norinbergae : Ulrici Neubert, 1568.

Nicolaus Gombert
edited by Andreas Stenberg

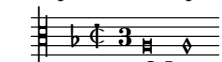
Altera uox in Subdiapente
post duo Tempora



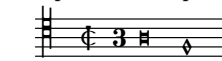
In Subdiapenthe altera uox
post duo tempora



Altera uox in Subdiapente
post duo Tempora



Altera uox in Subdiapente
post duo Tempora



Cantus II
= Cantus I in Canon
a fifth Lower

Altus II
Alto I in Canon
a fifth lower

Tenor II
Tenor I in Canon
a fifth lower

Bassus II
Bassus I in canon
a fifth lower

19/

Ma - ri - æ, [Fi - li Ma - ri - æ,]

[Fi - li Ma - ri - æ,]

[Fi - li Ma - ri - æ,]

[Fi - li Ma - ri - æ,]

Cris - te, Fi - li Ma - ri - æ, [Fi - li

- - - æ [Fi - li Ma - ri - æ,] [Fi - li

æ [Fi - li Ma - ri - æ,] [Fi - li Ma -

æ [Fi - li Ma - ri - æ,] [Fi - li

26.

mi - se - re - re No - bis.

mi - se - re - re, mi - se - re - re No - bis.

mi - se - re - re No - bis.

mi - se - re - re, mi - se - re - re No - bis.

Ma - ri - æ,] mi - se - re - re No - bis.

Ma - ri - æ,] mi - se - re - re, mi - se - re - re No - bis.

- ri - æ,] mi - se - re - re No - bis.

Ma - ri - æ,] mi - se - re - re, mi - se - re - re No -

33.

[Mi - se - re - re No - bis] Qui so-lus in cru - cis pa - ti -

[Mi-se-re-re mi-se-re-re No - bis] Qui so-lus in cru - cis pa - ti - bu-lo,

[Mi - se - re - re No - bis] Qui so - lus in

[Mi - se - re - re No - bis] Qui so-lus in cru - cis pa -

bis. [Mi - se - re - re No - bis] Qui

[Mi - se - re - re No - bis]

bis. [Mi - se - re - re No - bis]

The musical score is written for a choir and basso continuo. It consists of eight staves. The first four staves are for Soprano, Alto, Tenor, and Bass voices respectively. The last two staves are for the Basso Continuo. The music is in G major (one sharp) and common time. The lyrics are in Latin, and the tempo/mood is indicated as 'Moderato'. The score includes various musical notations such as notes, rests, bar lines, and dynamic markings like 'f' (forte).

Vocal Parts:

- Soprano:** nos re - de-mis - ti,
- Alto:** nos re - de - mis - ti.
- Tenor:** nos re - de-mis-ti, nos re - de - mis - ti.
- Bass:** nos re - de-mis - ti.

Basso Continuo:

- cru - cis pa - ti - bu - lo,
- lus in cru - cis pa - ti - bu - lo,
- lo,

Lyrics:

[nos re - de-mis - ti.]

nos re - de-mis - ti, nos re - de-mis - ti.

nos re - de - mis - ti.

nos re - de-mis-ti, nos re - de - mis - ti.

nos re - de-mis - ti.

Editorials:

This is a four part double- canon where the lower voices or the lower choir, follow the upper voices, or the upper choir, at a lower fifth in perfect imitation, starting two measures later.

The parts in the original print were printed ``two in one" needing a diatonic transposition downwards to get the lower voices, that is the lower voices, as it is, ``read" their parts a fifth lower but in the same key or mode as the upper voices.

Original: (Latin)

O Iesu Christe, Fili Mariæ,
miserere Nobis.
Qui solus in crucis patibulo,
nos redemisti.

Translation:

Oh Jesus Christ, Mary's son,
have mercy upon us!
You, who alone endured the Cross,
save us!